

# THE MCGILL DAILY

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No opinion since 1911

THURSDAY, OCTOBER 26, 1995

## Towards a New McGill

BY JACQUELINE REIS

When Principal Bernard Shapiro presented a memorandum entitled "Towards a New McGill" to the joint Board of Governors-Senate meeting last month, he put forward a vision of post-secondary education similar to that which thousands of students protested last spring.

Shapiro outlined what federal Human Resources Minister Lloyd Axworthy would only hint at: higher tuition fees and lower undergraduate enrollment.

The alternatives for McGill Shapiro's paper mentions include:

- "Students pay substantially higher tuition fees..."
- "[A] more decentralised McGill in which only faculties capable of generating the revenues required to sustain them would be supported"
- "[A]n 'upgraded' status quo... forcefully pursuing a strategy of retaining only the highest performing faculties, staff, students, etc."
- "[A] 'joint venture' model in which McGill pursued a much more active partnership."

Shapiro is currently appointing an advisory committee to research these ideas further, but other members of the campus community have already started their own evaluation of the proposals.

The first group to examine Shapiro's proposals in depth was the Students' Society think tank of 10 students created in September by Lisa Grushcow, vice-president university affairs.

### A search for excellence or undergrads' nightmare?

Grushcow stated the group would focus "on bringing forward the things which students said" and examine the process by which the proposals and counter-proposals are created as much as they look at the product.

Ironically, Grushcow herself will be the single student representative on Shapiro's not-so-democratic advisory committee.

"Certainly it's a process that has its drawbacks," Grushcow said, pointing out that having even one student represented on the committee is a step in the right direction.

"It's an acknowledgment that... if we're changing the face of this university, we should be taking a new perspective on it," said Grushcow.

The think tank will present a draft of its findings from the open forum and its own meetings at the next Students' Society council meeting on November 2.

### student groups examine proposals

Students have discussed Shapiro's proposals in other forums as well. The bulk of Tuesday's brief Presidents' Council meeting was devoted

CONTINUED ON PAGE 4

The staff of the McGill Daily would like to thank the following people, groups, and organisations for their support.

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The staff of the Bandersnatch, John Abbott College  
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The staff of the Carillon, University of Regina  
L'équipe du Quartier Libre, Université de Montréal  
Chris Carter, Club Representative to SSMU  
CISM 89.3 FM, Université de Montréal  
CKUT 90.3 FM, especially Twisting Tongues and Soul Perspectives  
The Committee for a Free Press  
The staff of the Fulcrum, University of Ottawa  
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The staff of the Ubyssy, University of British Columbia  
The staff of the Varsity, University of Toronto  
Stacey Young, Editor-in-chief, The Varsity, University of Toronto  
Brendan Ziolo and CUP, Northern Ontario Region  
Everyone who came to the rally and all those who participated in supporting the Daily throughout this Referendum.

## THE RESULTS ARE IN:

### 1. CASA "Real Choices":

Canadian Alliance of Student Associations: 2 099 (64.7%)  
Federal Government: 503 (15.5%)  
Spoiled: 643 (19.8%)

Spoiled: 46 (1.3%)

### B. Additional \$1.02 per month:

Yes: 2488 (68.1%)  
No: 916 (25.1%)  
No opinion: 201 (5.5%)  
Spoiled: 48 (1.3%)

### 2. Lobby to withdraw funds from Daily:

Yes: 1745 (47.5%)  
No: 1607 (43.8%)  
No opinion: 266 (7.2%)  
Spoiled: 54 (1.5%)

### C. Hepatitis B coverage:

Yes: 1904 (52.3%)  
No: 1405 (38.6%)  
No opinion: 282 (7.7%)  
Spoiled: 48 (1.3%)

### 3. SSMU Health Plan:

A. Keep basic coverage:  
Yes: 2944 (80.7%)  
No: 486 (13.3%)  
No opinion: 170 (4.7%)

### D. Raising premiums:

Yes: 1628 (44.9%)  
No: 1421 (39.2%)  
No opinion: 519 (14.3%)  
Spoiled: 60 (1.7%)



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## EVENTS

### THURSDAY, OCTOBER 26

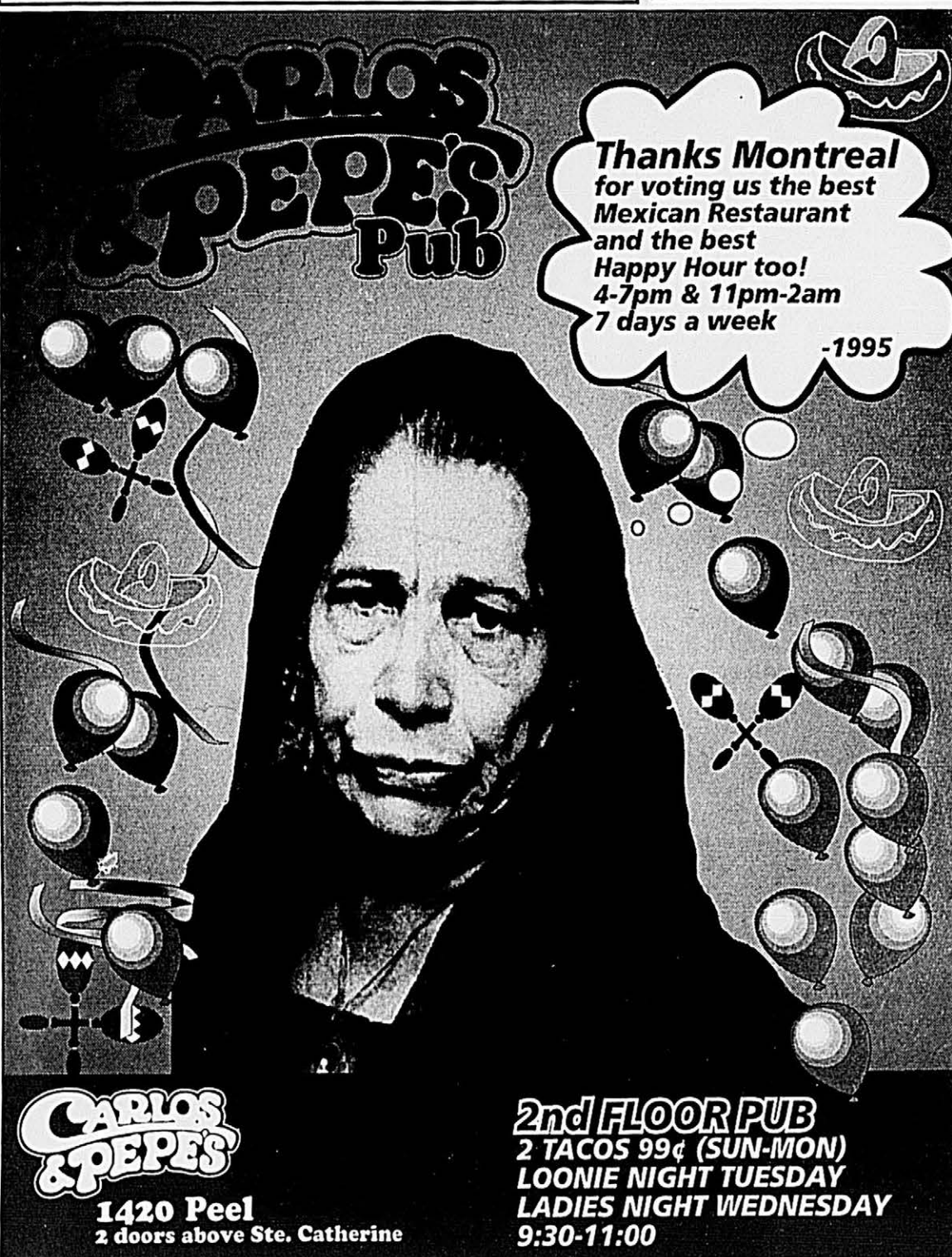
- Bruce Rich, director, International Program, Environmental Defense Fund. Concordia University, 1455 de Maisonneuve Blvd. West, Room H-110, 19h. Call 848-7585.
- McGill Debating Union presents "Should Quebecers vote Yes or No?" Leacock 26, 19h.
- Israel Program Centre representative available for discussion of travel options in Israel, 3460 Stanley, 12h-13h30.
- LBGTU's Womyn's Discussion Group, Women's Union, Shatner 423, 18h.
- LBGTU and other Montréal universities host Mixed Student Night at Sisters, 1450 Ste. Catherine E.

### FRIDAY, OCTOBER 27

- McGill Christian Fellowship meeting, 19h, Shatner Cafeteria. Speaker: Nick Bretherwood. Call Lori: 288-8676 or Jean: 848-1720.
- Non-Partisan Forum with Ed Bantey on the Future of Québec, Canada, and the First Nations, Shatner Building 2nd floor, 17h.
- Book launch: "Passage to Lahore" by Julian Samuel at Bistro 4, 4040 St. Laurent from 17h-20h.
- Financial PCOC meeting, room B09 Shatner Building, 14h. Call Kelly Remail: 398-6802.
- National unity rally, Canada Place, René Lévesque and Peel at 12h.
- LBGTU's coming out group meeting, 17h30, basement of UTC, 3521 University at Milton.
- LBGTU's general discussion group, 19h, basement of UTC, 3521 University at Milton.

### SATURDAY, OCTOBER 28

- Elizabeth Dowdeswell, director, UN Environmental Programme, speaks at Concordia University, 1455 de Maisonneuve Blvd. W. room H-110, 10h.



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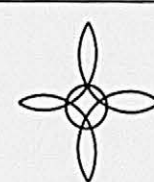
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# EDITORIAL

Two weekends ago, the Canadian government hosted a dinner for the Chinese Premier Li Peng in Montréal. Peng has been accused of orchestrating the 1989 massacre at Tiananmen Square, the continued occupation and suppression of the Tibetan people and the ongoing repression of those who oppose against his regime.

While Canadian and Chinese representatives discussed trade deals over dinner, demonstrators outside, protested the Canadian government honouring Li in such a manner.

Watching this, some said the Chrétien government should not perpetuate a system like China's, while others, Chrétien included, argued that only through friendship would any change occur in China.

In the midst of this debate on how to change China, it is important to ask what goals the students at Tiananmen Square in 1989 and in previous protests in 1987, 1982 and 1978 conveyed to the world.

A simple — and for those in the Western world, convenient — answer is "democracy and human rights." And in some sense, this is true. Dissident leaders from Tiananmen to Burma to Guatemala are calling for democracy and human rights.

But the dominant Western conception of these two terms is highly problematic. For leaders of Western governments, development agencies, human rights agencies and the United Nations, democracy and human rights mean Western liberal democracy with "free" and "open" market-oriented societies and rights based on individualistic interests.

The debate in the West

centres around this idea of universality. Those of us in the West ask ourselves whether it is "our" responsibility to introduce democracy and human rights to other societies, or whether "we" should leave others alone because these values are not a part of "their" culture.

Those who adhere to the first argument are divided between as to whether they should change repressive governments by isolating the regime until it follows the right way or by inundating the country's economy with Western companies so that politics are eventually forced to change in order to accommodate economic ties.

The cultural relativists, on the other hand, say that conceptions of a "free and open society" are "cultural imperialism" and that there are societies who do not desire a system of rational law, government by the people, individual human rights and freedom. The cultural relativists say that "we" should just leave everyone alone.

Both sides ignore other peoples' ideas of justice, equality, freedom, democracy and human rights. Both sides seem to think that there is only one way to be democratic and respectful of human rights. Both sides seem to think that some places have it and others don't.

Burmese dissident leader Aung San Suu Kyi states that while the struggle for human rights and democracy is universally fought, the meanings are diverse: "There is an instinctive understanding that the cultural, social and political development of a nation is a dynamic process which has to be given purpose and direction by drawing on the tradition as well as by

experiment, innovation and a willingness to evaluate both old and new ideas objectively."

So when Aung San Suu Kyi and those involved in Burma's democracy movement ask for international help, they are not saying "Show the army dictators the right democratic way," but rather, perhaps they are saying "Boycott trade with the regime so that we can have the leverage to implement the kind of society we want." In a word, they are calling for support.

It was not through increased trade ties that the upholders of apartheid in South Africa saw the error of their ways. On the contrary, the international embargo of South Africa, which was called for by the victims of apartheid themselves and the leaders of other African nations, gave the African National Congress and the people of South Africa a chance to challenge their government. The South African example shows the power of international support, not of international dictation.

The call for global solidarity with those who struggle against repression cannot be equated with a call for the globalisation of values.

In 1989, the students who gathered in Tiananmen Square literally raised a statue of the goddess of democracy. The Western media took this to mean that the students were rejecting Communism in favour of Western liberal democratic ideals.

Fang Lizhi, the physicist and political activist from Beijing university who inspired many of the students in 1989, wrote, "To carry out our political reform, we need openness, not restrictions. We have to permit free discussion of different approaches to solving our

problems... This doesn't entail making new laws because freedom of expression is already stipulated in our constitution; what it entails is strict compliance with the existing laws."

The People's Republic of China, declared in 1949, was built on the ideas of equality, representation through elections and the ruler's accountability to the people — in short, the democratic values of socialism. And since then, when Chinese people have criticised the ruling communist party (CCP), they have called on it to respect the institutions that it set up — institutions that would allow for a free, just, open and collective society.

The statue of democracy at Tiananmen has to be looked at in conjunction with the posters that called for "true socialism." These reveal a different reality.

As Fang wrote in 1988: "Chinese people are neither ignorant of what democracy means, nor incapable of using it once they have it."

What, then, does Chrétien's view that trade will show the Chinese the way to democracy mean for the Chinese?

The particularistic conception of democracy and human rights has been appropriated by the powerful around the world in order to silence the voices of dissent. "Democracy and human rights" have been used by

policy makers and "development agencies" to justify the suppression of Communism, vocal labour movements, indigenous protest movements of popular uprisings, and all others who do not adhere to the Western, capitalist, democratic vision.

Arguments for "Democracy and human rights" have justified trade embargoes on Cuba and the war with Vietnam. Many attempts to create "free and open" societies different from the capitalist conception have been crushed.

The universality of democracy and human rights lies not in our own or someone else's narrow version of it, but rather in their use as symbols for the struggle against repression everywhere.

For Aung San Suu Kyi, human rights is freedom from fear. For the Tiananmen students, human rights is the ability to speak against the CCP, to write what they want, to create "true socialism" and to make Li accountable for his butchering. For the Tibetan people, human rights is the re-establishment of their national identity under their spiritual and political leader, the Dalai Lama.

So maybe it is time to listen. Maybe it is time to realise that democracy and human rights means allowing a society — not a regime or an international code of ethics, not the military, not the economy — to define itself.

## Erratum:

The article "The question is, how will they vote?" in Monday's Issue, October 23, incorrectly attributed a quote to Lyne Barbeau of Entre-Femmes. The Daily regrets the error.

## THE MCGILL DAILY Culture

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## LETTERS

To the Daily

My life consists of thousands upon thousands of regularities, Mr. White. Aside from a scotch every night before I go to bed, and believing that my alarm is some kind of coded message from my professors telling me that I am gravely mistaken in thinking that I have a class that morning, one of these routines is picking up the *Daily* the moment I arrive on campus.

On each of these occasions, I hope—I pray—that there might be something in there of any relevance to me, my friends, my family, my classmates or my planet-mates. When I am invariably disappointed (with the exception of the edition in which your letter was printed) I

deposit said *Daily* in the nearest garbage can, knowing that to me and all others it is worthless, and will be forgotten.

The *Tribune*, however, stays on the shelf for a full week, and as that week progresses, its numbers steadily decline in contrast to the *Daily's* which stand uncollected as a monument to our lost \$6.70 every year.

As to my supposed aversion to writing to the *Daily*, my frequent and inspired letter-writing campaigns in the last three years, as any *Daily* staff member will confirm, leaves my reputation in this area unblemished.

To White's admonition that

"the editorial board of the *Daily* changes every year," I can only respond that so did the Politburo of the Soviet Union, as does the skin of a snake for that matter.

Mr. Crampton has, however, hit upon an important point. My "slandorous overtones" towards the *Daily* (a whitewashing of my attitude, if nothing else) are entirely irrelevant: this referendum is about the fact that freedom of the press does not include the right to extort money from students who are systematically excluded both from coverage and participation.

Ian R. Hay  
BA U3

The Daily welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.



# Shapiro's plan to overhaul McGill



CONTINUED FROM PAGE 1

ed to the issue.

The Council is composed of the presidents of each faculty's student association and the heads of other student organisations such as the Inter-Residence Council and the Inter-Greek Letter Council.

After Students' Society President Helena Myers opened the issue by pointing out that Presidents' Council may have more influence over proposals than the Students' Society, councilors discussed possible cutbacks and a partnership with Concordia.

Expressing what appeared to be a widespread opinion on the Council, Dave Levinson of the Management Undergraduate Society said of a partnership with Concordia, "I don't see this as adding to [McGill's] reputation or to my education, and, in fact, it goes contrary to everything in this document... If it needs to downsize, that's a separate issue. But I think trying to expand the problem is ridiculous."

Chad Sichel of the Music Undergraduate Society (MUS) disagreed.

"He's [Shapiro] trying to make the university better as a complete whole... and if that means joining with Concordia, that means joining with Concordia... He doesn't look at Concordia as being a lesser school," said Sichel.

"I think there are rednecks on both sides of Sherbrooke Street," Shapiro later told the *Daily*. "What I don't want to do is let inappropriate and vicious status questions get in the way of asking the questions."

The Presidents' Council agreed to consult their constituencies and meet again on this topic in two weeks.

"It's not a time to waffle," Myers reminded them. "It's time we, as Presidents' Council take a real leadership role, because it's been lacking."

The principal is currently appointing a nine-member advisory committee to review "Towards a New McGill." The committee will consist of four faculty members (including the chair), two Board of

Governors members, one student, one non-academic staff member and one person from outside McGill.

"It is not sufficiently coherent to insert into the wider consultation process," Shapiro said of his original document. He intends to run the committee's final proposal, expected by the end of December, through the Academic Planning and Priorities Senate subcommittee.

Shapiro confirmed that Lisa Grushcow will be the student committee member but was unwilling to mention other names until he had finalised the complete list.

In explaining the severity of his proposals, including those about increased tuition and a greater emphasis on research funding, Shapiro explained that they are an attempt to "deal with the fiscal crisis in a way that serves the academic mission."

The fiscal crisis he speaks of is far-reaching itself and includes McGill's accumulated debt of over \$60 million and an anticipated drop in federal transfer payments.

To this end, Shapiro advocates raising tuition fees for those who can afford to pay. For those who can't, he advocates an income-contingent loan program.

"In an ideal world, I don't object to zero tuition," said Shapiro. "But since costs have to be borne, I don't want to use that excuse for downgrading [McGill]."

Less federal funding may also mean an increased reliance on corporations for research projects, which could potentially erode McGill's academic independence.

"We don't accept money just because it's offered," said Shapiro. "It's a constant, constant worry, [but] as long as you continue to worry, you're okay."

Other groups on campus, such as the Post-Graduate Students' Society, are also examining "Towards a New McGill." Many of these, like the SSMU, Presidents' Council and advisory committee, are still in the research stages and should be coming forward in the upcoming weeks with more concrete proposals.

# 18-35, une génération optimiste

PAR JOEY LAPLANTE

Génération 18-35 regroupe des jeunes de tous les milieux, de tous les profils et qui, pour la plupart, ne sont membres d'aucun parti politique. Ils et elles militent activement depuis plus de 9 mois pour une cause qui leur tient à coeur : l'unité canadienne.

Le regroupement a pris forme en janvier dernier, alors que le projet référendaire du gouvernement Parizeau semblait se concrétiser. « Le but de Génération 18-35 était de regrouper des jeunes pour le NON et de montrer ce que les gens de notre âge pensaient du Canada », explique Anie Perrault jeune avocate et membre du regroupement.

Des quelques « membres de départ », ils et elles sont maintenant plus de 200. Le groupe attribue ce succès au fait qu'il se fait très accessible, il accorde beaucoup d'entrevues et obtient une bonne couverture médiatique. Bien que la majorité des membres se soient jointes au groupe de leur propre initiative, depuis début octobre Génération 18-35 a recours au recrutement pour promouvoir ses idéaux.

Le groupe a un agenda chargé pour la campagne référendaire. Tour à tour les jeunes prononcent des discours, participent à des colloques et écrivent des lettres aux

journaux. Génération 18-35 a d'ailleurs présenté trois mémoires devant la commission jeunesse sur l'avenir du Québec l'hiver dernier. Présentement, des petites équipes se promènent à travers la province afin de défendre le NON. De plus, le groupe délègue des membres pour prendre part à des débats télévisés tous les samedis soirs à RDI.

Au départ, le projet a été financé par le Conseil pour l'unité canadienne qui a pour but de promouvoir la fédération canadienne et fonctionne à partir de fonds privés. Le groupe fonctionne maintenant aux frais du comité national pour le NON.

Mais qu'ont donc à dire ces jeunes sur le Canada ? « Notre fédération est une structure moderne. Regardez l'union européenne par exemple, cette union s'en va de plus en plus vers le genre de notre fédération. L'indépendance est archaïque, c'est un réflexe de vieux », mentionne François Le Bel membre actif du groupe.

Mme. Perrault pour sa part raconte qu'elle a été déçue par Meech et Charlottetown mais qu'elle ne croit pas à la souveraineté. « C'est pas vrai qu'un Québec souverain va être membre des organisations de

coopération internationale au même titre que le Canada l'est présentement », ajoute-t-elle.

Bien que les membres de Génération 18-35 admettent que la Constitution contient certains défauts, ils et elles n'en sont pas moins optimistes et rejettent le *statu quo*. « On propose de continuer le vent de changement qui souffle sur le Canada présentement. On n'a qu'à regarder du côté du Nouveau-Brunswick et de l'Alberta, ces deux provinces ont réussi cette année à équilibrer leur budget. Si on participe, le changement, il est là », explique Anie Perrault. Elle croit, par ailleurs, en la décentralisation des pouvoirs.

« Je comprends qu'on veuille du changement, mais il y a moyen d'avoir du changement sans avoir à renégocier tous les acquis. La souveraineté ce serait reculer », affirme M. Le Bel.

S'ils et elles sont en faveur d'un Canada uni et ont confiance en une Constitution canadienne réformée, les membres de Génération 18-35 sont toutefois incertains face à leur avenir. « Le regroupement a été formé dans le cadre référendaire actuel, après le 30 octobre est-ce que le groupe survivra ou mourra? On n'en sait rien », conclut Mme. Perrault.

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# Boycotting for a free Burma

## International Burma action day increases pressure on the Slorc regime

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Ottawa, Ontario  
K1R 6P1  
(613) 237-8056  
e-mail: cfob@web.apc.org

by Kate Gibson

Students across North America, along with 50 international groups, will protest tomorrow against the continuing military dictatorship controlling Burma. International Burma Action Day will focus on multinational corporations doing business with the State Law and Order Restoration Council (Slorc) which has imposed martial law on Burma since 1988.

Since that year, when soldiers gunned down more than 3000 pro-democracy demonstrators, Slorc (which received just 2 per cent of the popular vote in the 1990 elections) has maintained a strict and oppressive regime over the people of Burma. In 1989, it placed National League for Democracy leader, Daw Aung San Suu Kyi under house arrest.

In the United States, demonstrations and vigils will take place simultaneously at Harvard, Stanford, UCLA, University of Chicago, and Northwestern campuses. In Canada, students at the Brock, Carleton, Guelph and McGill campuses will also take part in protests. In addition, protests will be held at more than 70 colleges and university campuses around the world.

Reports from the demonstrations will be broadcast directly into Burma by the BBC and the Voice of America, defying Slorc's frequent censorship of foreign television in Burma.

The Slorc has been the focus of an ongoing consumer boycott aimed at achieving the complete withdrawal of foreign investment from Burma.

### Investment funding the Slorc?

Amnesty International, UN Human Rights agencies and Canadian human rights monitor Kevin Heppner are among those who have documented Slorc's widespread human rights violations.

They have reported numerous cases of forced labour, rape and torture, as well as the expropriation of land and wealth from rural Burmese and the extermination of ethnic minorities. Pro-democracy groups argue that any

investment in Burma indirectly funds the Slorc government, which spends approximately 60 per cent of its budget on military expenditures.

Suu Kyi, who won the 1991 Nobel Peace Prize, was released on July 10, 1995. While many hoped her release would lead to the revival of Burma's pro-



**DAW AUNG SAN SUU KYI**

democracy movement, Slorc has increased its violent repression and economic exploitation of the Burmese people.

The protestors on Friday will target companies with ongoing projects in Burma. These include PepsiCo, Texaco, Unocal, Amoco, Total, British Petroleum and Shell. A specific focus will be placed on PepsiCo, whose multimillion dollar investments in Burma includes a bottling plant 22 km from Rangoon.

### Pepsi's "touch of Western culture"

PepsiCo has been accused of links with the Slorc regime. In 1994, the company co-sponsored Slorc's first international trade show in Thailand and has entered into a partnership with U Thein Tun, who is reported to have close ties with the government. Pepsi plans to expand its Burmese operations to include a second bottling plant as well as Pizza Hut and KFC restaurants.

Pepsi has been implicated in the support of forced labour on commercial farms in Burma through its involvement in a process known as 'countertrade.' Allegations of forced labour on commercial farms were brought to light in October 1994 by the Karen Human Rights Group.

The questionable business conduct of PepsiCo does not stop there. An article in a February edition of the Far Eastern Economic Review writes "For Companies like PepsiCo which earn revenue in Kyat, [currency exchange] has become a major headache. Pepsi's solution: it uses its Kyat profits to buy agricultural commodities like

mung beans and then sells them abroad for hard currency."

Despite these facts, PepsiCo offers no apologies for its actions. "Part of what we bring to many of these countries is a touch of Western culture...in giving to those people something that is a little bit special. So I do not make any apologies for Burma. I think we should be there, and we will continue to be there," said PepsiCo Chairman Chris Sinclair in defense of the company's involvement in Burma.

But critics will likely continue to say otherwise. It is hoped that events on Friday will add new momentum to the rapidly growing consumer boycott of corporations involved in Burma. Recent initiatives suggest the boycott is being taken seriously. The cities of Berkeley and Madison have implemented selective purchasing laws which ban city contracts with companies active in Burma, and the state of Massachusetts is in the process of becoming the first U.S. state to implement these measures.

U.S. Senator Mitch McConnell recently proposed a bill to ban all U.S. investment in Burma. The bill, which was passed by Senate, has been withdrawn to the conference process. McConnell continues to pressure the U.S. for the adoption of South African-style economic sanctions against Burma.

### University students in the forefront

University students in North America are playing a growing part in the drive to boycott products made by companies operating in Burma.

"It is clear that at the best universities and among those best informed about Burma, there is a deep commitment to ending corporate complicity in the military's rape, torture and murder in Burma," said Zar Ni, a Burmese exile and organizer of International Burma Action Day.

Ottawa-based Canadian Friends of Burma will join forces with Carleton's Ontario Public Interest Group on Friday to distribute leaflets on PepsiCo's involvement in Burma at a campus restaurant serving Pizza Hut products. Members of the two groups will circulate letters that customers can sign and send to the Pizza Hut manager demanding to know whether PepsiCo profits from forced labour in Burma.

At McGill, QPIRG and McGill's Public Research on Business Ethics group will be distributing information and petitions about the involvement of multinationals such as PepsiCo

in Burma outside of Gert's in the Student Union Building.

Attention will be drawn to SSMU's recent signing of a contract with Pepsi worth more than 1.5 million dollars. This document grants Pepsi the exclusive rights to the sale of pop beverages on the McGill campus.



## Fragile structures Legault's Ba

By Michael Moss

"How long are these things going to last?" was a question that came to mind more than once as I wandered through Lynn Legault's exhibit, *Balsamum Naturae*, at the Maison de la Culture Plateau-Mont-Royal.

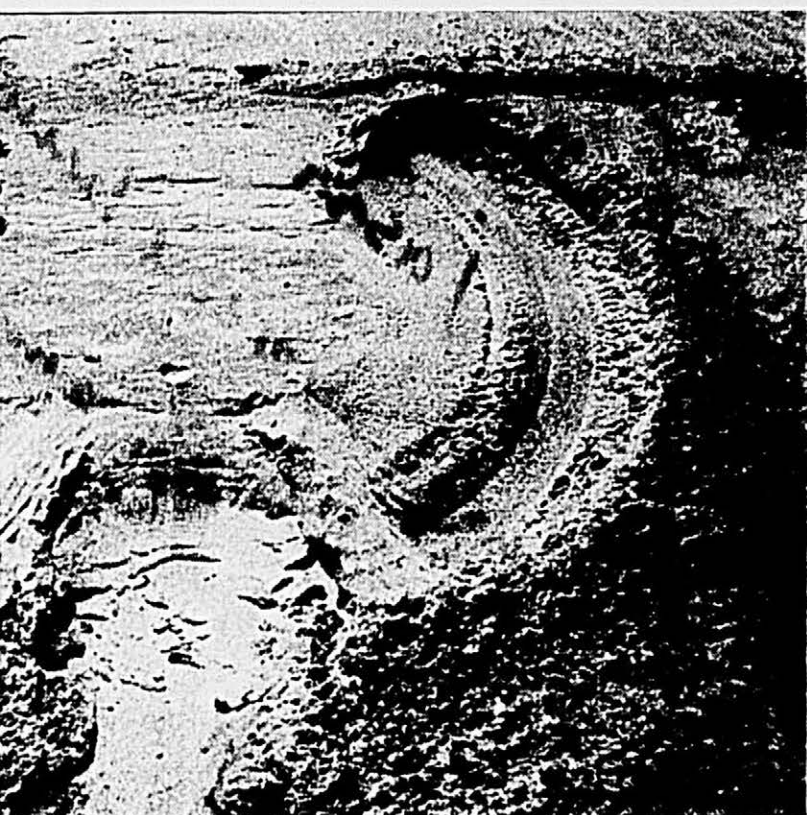
Most of the materials used by Legault were found on the paradisiac island of Kauai (or Garden Island), which she deeply reveres. The Hawaiian people call this powerful love of the island Aloha Aina. But for the artist, this bond of affection runs in two directions. Just as love of Mother Nature inspires her art, so too does she cherish her art, itself a product of nature, as her children.

Many of her sculptures and collages seem to cling ever so tenuously to existence. It's as if a stray gust of wind might blow apart any one of her fragile structures, each the result of painstaking labour. In fact, that's precisely what happened to her outdoor installation, *Jardin Ephémère*, on view at the Musée des Arts Décoratifs until a storm



# REVIVING DULL SENSES

## The artkore experience



"TRACE D'ANGE AU PARADIS" BY LYNE LEGAULT

atures

## Balsamum Naturae

reduced it to bits.

"Nature took care of it all," Legault said of the massive womb-like sculpture (imagine a large womb made out of bark), a celebration of the symbolic union between the spirit and nature. But this is how it should be. Legault's art rejoices in the ephemeral nature of life, so often the object of denial in our society, particularly in institutions like museums. The remains of *Ephémère* are on display at her show, and this illustrates the artist's obsession with re-use and re-appropriation, enduring themes in her work.

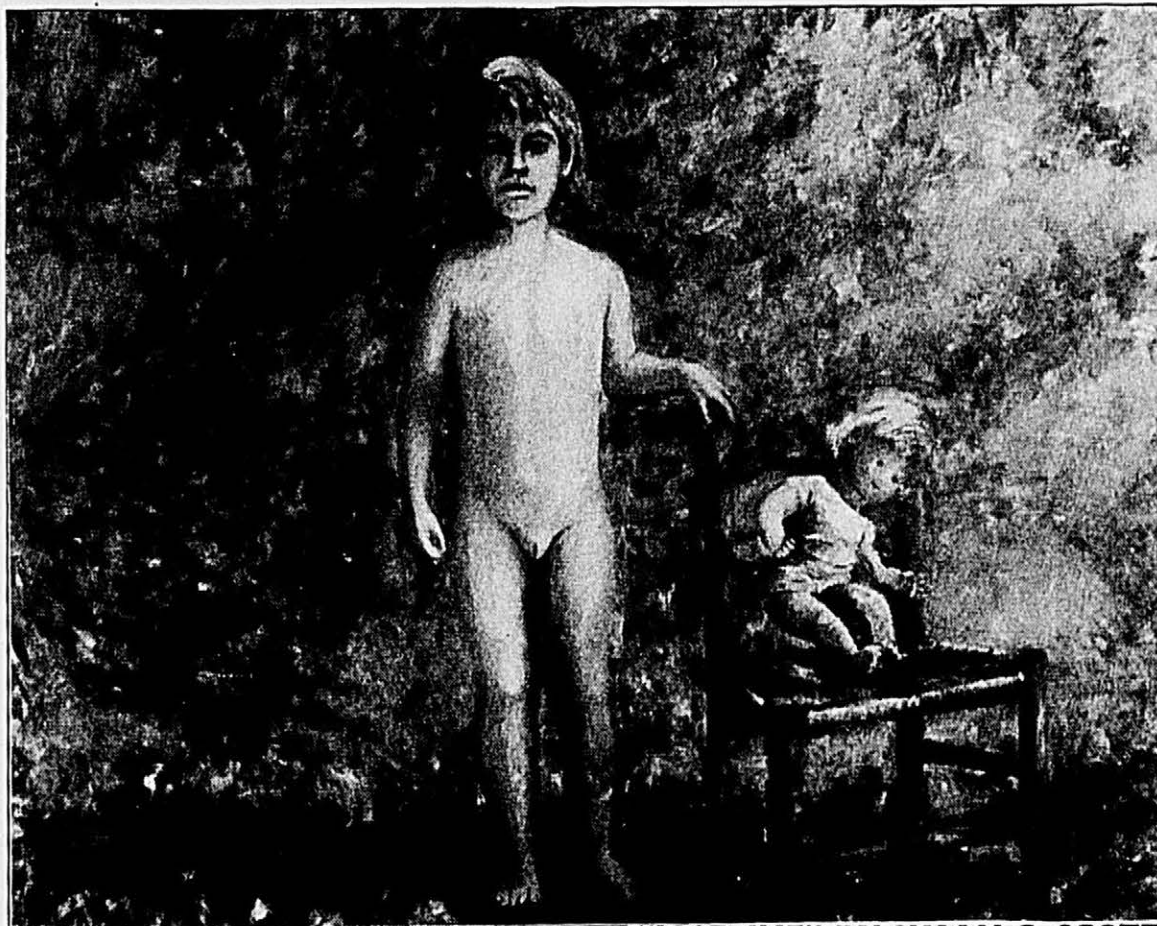
Qualities detrimental to the creation of monuments - perishability, fragility, transparency - become central to both the content and substance of such pieces as "Vague de Vie" and "Cornes d'abandon." The former is a series of fern leaves which are framed on paper handmade from cotton pulp and sea algae. The transience of life is expressed by the contrast of a leaf dotted with life-giving spores with another leaf which is sporeless.

In "Cornes d'abandon," an ironic pun on the horn of plenty, Legault combines natural and abstract forms with a dry sense of humour. The hanging group of several horn-like objects, sewn out of philodendron leaves and topped with crabshells, is meant to suggest the isolation one can feel in the heart of greatest abundance.

Legault's cure for the malaise of the ephemeral is to indulge in living in the now. After all, the true act of life is played out in things that die. This is best described by Krishnamurti's saying: "Voir ce qui, sans le hier, est le maintenant." (Legault even reproduces an entire text from Krishnamurti in her piece, *Le maintenant du silence*.)

Legault seems to follow her own advice diligently. Said she of her foraging trips on Kauai, "I really didn't know what I was going to do with them." So if ever you ask the question "How long are these things going to last?" turn around and ask the same thing of yourself.

Balsamum Naturae runs until October 29 at Maison de la Culture, Plateau Mont-Royal.



"JOSEPHINE" BY SUSAN G. SCOTT

By Lori Waxman

Welcome, ladies and gentleman, to the work of art formally known as Artkore.

"But what is it?" you may ask. "Is it perhaps a conceptual exploration of the nature of art, through the medium of the apple core? I've always envisioned the rotten apple core as swarming with significant metaphorical representational insights into the nature of art." You would like to go on, perhaps enlightening us with your wise words, but this is neither the time nor the place nor the subject at hand: Gallery Artkore has little relation to rotten apples and their cores. It is much tastier and far better looking, and it offers mouthfuls more insight into art, especially at this very moment.

Filling its hallways, galleries and bathrooms until October 29 is *The Artkore Experience*, a group art show in celebration of the gallery's second anniversary. With over a dozen artists represented, in nearly as many media, the show poses questions and proffers ideas left, right and center, as well as above and below you, in enough languages to ensure communication.

But exactly what is it that is being communicated through *The Artkore Experience*? As with the viewing of any work of art, an individual's response to the piece decides what is communicated throughout his/her experience of it. The mind behind each pair of eyes that receives an image of the artwork on their retina will interpret the image uniquely. The gallery's influence on this situation extends to at least two levels: the individual works chosen for the show, and the spatial order in which the pieces are arranged. While the first level is rather straightforward, the second allows for an unusual twist whereby certain pieces can take on new meanings in contrast to

or in juxtaposition with others.

The spatial collage which suggests comparison between Nick Houard's native sculpture and Crystobal Lemaitre-Auger's "L'Oreil" is an especially brilliant instance of curatorial hanging insight, deliberate or incidental. Neither work is especially remarkable when taken on its own, but the juxtaposition of the two fuels a link between modern, techno-militaristic society and traditional first nation society. The roundness and circularity which guide Houard's sculpture, and fire much of its warm tone, highlight the cold impersonality inherent in the mechanically straight lines that define the various elements of "L'Oreil".

Chris Ross' "America's Sweetheart" is one of the works which stands perfectly upright on its own, its insights well contained within the limits of its canvas. Ross' biting one-liners, offered in the guise of movie poster subtitles, crown him the king of paintbrush comics. Upon first read of his poster painting, the sensation of not quite having caught the body of his joke washed over me. So I read it again. I smirked. Then I read it a third time, noting with dismay the sexist assumptions I had made in misinterpreting the image in the first place, assumptions I have always prided myself on never making, and which I have always noted when made by others.

Hanging just a few paces from Ross' piece is another which demanded further observation to counter my primary impressions. The brain twisting, eye pleasing graphics of Clement Grant's "Sob" fully overtook the focus of my eye, leading me to believe that the image was entirely abstract. Only upon further exploration of the graphics did I happen upon the half-hidden images plucked

from daily life. My eye had allowed the obliteration of the human figures in favour of a colourful, form-filled smorgasbord. Grant's piece then becomes a modern version of the traditional Chinese landscape painting, wherein human figures are dominated by the size and magnificence of the landscape, hinting at our universal worth.

Madeleine S. Wood's intimate, sumptuous, warmly painted close-ups of bed sheets and dressers are also potential commentators on the human worth factor, albeit by default: there are no people in her paintings. The only acknowledgment of humanity is in the man-made nature of the objects and the human eye that is perceiving them so closely. The flatness of the objects only accentuates the beauty of their texture and colour, nearly disregarding the forms themselves in favor of a blown-up consideration of their visual feel. Wood's pieces beg a more sensitive eye in the viewer. They suggest an alternate way of looking at everyday objects, a way to revive dulled senses.

When I walked into Artkore my eyes were seeing fuzzy and my ears were having trouble distinguishing bird songs from the noise of the traffic which had them trapped. The tips of my fingers cared as little for softly worn jeans as for rough synthetic cloth. My senses were in a funk and ruining my every perception. This show kicked the life back into them.

*The Artkore Experience* is an expansive one, and their hallways are long and winding. Go wander. Your senses will thank you for it.

The Artkore Experience runs until October 29. Gallery Artkore is located at 265 St. Antoine O. #200.

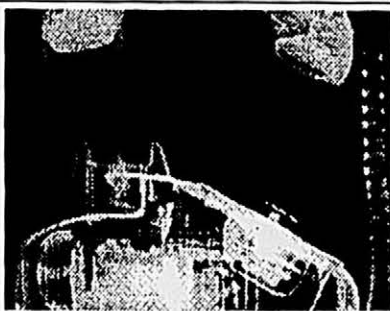


# DISC REVIEWS

## STARGAZER II

Radio Free Vestibule -  
Sketches Songs and Shoes  
(Borpo Records)

Musical comedy is always a difficult field to enter, especially in Canada, yet Radio Free Vestibule seems to be in sync with the laugh tracks. With their latest 24 number effort, RFV continues in the tradition of "The Royal Canadian Air Farce," "This Hour Has 22 Minutes" and "Kids in the Hall" in a certifiably funny, if not warped, manner. RFV doesn't have the punch line attributes of standup but rides on the pure mundane quality of its sketches. "You are a Hamburger" is the reality-suspending characterisation of the fast-food and BBQ staple. Another sketch, called the "Bulbous Bouffant," demonstrates what happens when three ninnies rhythmically spout their vocabulary at a bus stop. Always bordering on the ridiculous, RFV still manages to address some very real issues, as with the song, "I don't want to go to Toronto," in which anglophone Montrealers' loathing of the city's stiffness are exaggerated to a tickling climax. RFV succeeds most of the time in



getting the right juxtaposition of the composed and the silly. Even if the whole concept seems too adult for you, check out the first number - it's an up-front and very funny commentary on popular rock music. Smile, eh?

- Mike Cullen

Sofa - Record  
(self-released)

Just when you think Mazzy Star has cornered the market on the dark 'n sullen style, along comes another group of listless souls. Sofa combines the same bass heavy songs of MS with extra percussion but leaves out the soaring, plaintive guitars. Brad Todd brings in another plodding dimension with his basso rumble and muddy vocals that are harder to decipher than the fine print on your lease. When the guitars and vocals finally do explode, they result in abrasive volleys of raw anger that remind you why not to stand next to the amplifiers at a concert. The overall aural quality is surprisingly strong considering the recording was accomplished with 2- and 4-track recorders. Consequently, the

drums sound weak and the range is poor, the inevitable result of the sparse resources available to the band. Although Sofa offers a solid level of proficiency, it's hard to determine their agenda without a transcript of their lyrics. What Sofa does assure, however, is that anybody feeling alone in the rain will find a companion.

- Mike Cullen

The Sea Beggars - Farmers,  
Martyrs & Heroes  
(self-released)

Dorvalites The Sea Beggars pitch the folk rock angle that's entirely familiar to the Montréal music scene. Other bands, notably the Snitches, have had moderate exposure with the same brand of jangly, violin-laced pop. The reason that no similar band has achieved greater notoriety is that the style may go against the grain of a harder edged sound that's more enticing to audiences, record labels and promoters. This does not detract, however, from what is a very accessible album; Farmers, Martyrs & Heroes strings along



15 solid, albeit short, tracks. Initially, forlorn sadness and regret front the lyrical stream with songs such as "Amber's Corner," in which sadness for a life of missed opportunities is expressed. Despite these overtones, the always light and often lively music points to The Sea Beggars' wry positivism that finds humour in what is otherwise pitiable. "The Ballad of Downward Joan" finds the speck of goodness in a not-so-funny situation: "And the tears are streaming down her face; another victim of the human race, but she starts to laugh when they take her photograph; oh she may be dead but she gets to be in the news." The Sea Beggars may not have heavy attitudes, political views or power chords, but they do have a simple humility in their music that is contagious.

- Mike Cullen

Radio Free Vestibule, The Sea Beggars and Sofa play with Nerdy Girl at Stargazer II, Fouf, 87 Ste. Catherine, Oct. 28, 18h30 - \$8 at the door, \$7 in advance. All proceeds go to the Starlight Foundation.

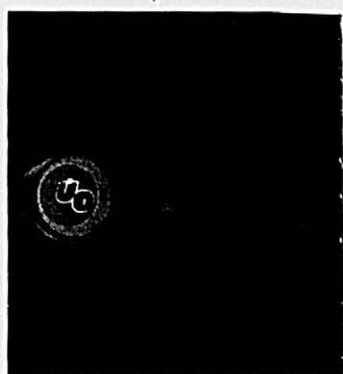
Various Artists - Sucre Amer  
(Comité québécois pour la reconnaissance des droits des travailleurs haitiens en République dominicaine inc.)

Sucre Amer is somewhat of a rarity in the music industry. Neither an album nor a single, Sucre Amer is the name of the only song that appears on the CD. It is sung by four different artists, once each in French, Creole, English and Spanish, and was released to raise awareness (and money) for the plight of the Haitian sugar cane cutter working in the Dominican Republic. The song Sucre Amer is itself quite fresh and interesting in that it mixes West Indian rhythms with acoustic and electric guitars, an electric bass and congas. What really carries this collaboration, however, is its poignant (if sometimes simplistic) lyrics. The lyrics are quite powerful in that they give the listener a sense of the anguish that the Haitian cane cutters must endure: "working like a dog in the fields of cane/wonder what its like to feel human again... this sugarcane ain't sweet to me/it leaves a taste of misery." These lyrics are at their most heartfelt and intense when delivered by Emeline Michel in Creole. More than anything, this album conveys a sense of hope

for rebuilding Haiti, considered by some the poorest country in the Western Hemisphere. Sucre Amer speaks of the cruelty that man inflicts on his brother in a very real way, and for that reason it should not be ignored.

- Gil Schochat

Urge Overkill - Exit the  
Dragon  
(Geffen/MCA)



This Chicago band has been gaining a large following with the release of their first album on Geffen Records, *Saturation*. Since the separation from Touch and Go, Urge Overkill's music has undergone a transformation from a harder, noisier sound to a more laid back and vocal oriented style. This change can arguably be termed an evolution of their music without a loss of integrity. Whatever the reason, this assimilation into the pop/rock sound is furthered in their latest album. *Exit the*

*Dragon* includes such tracks as "View of the Rain," "Last night/Tomorrow," and "Digital Black." Unfortunately, even these songs are predictable and lack any sort of suspense or climax. The songs melt into one another, creating what seems to be an endless catchy tune usually heard for only a few seconds before the radio dial is turned in search of a better station. Nash Kato's soothing and hypnotic voice drowns in Eddie Rosar's tiresome attempts at inventive guitar melodies and Blackie O's constricted and structured drum beats. As a result, the songs are devoid of emotion. Music aside, the lyrics are repetitious and void of substance. Although the switch of labels from Touch and Go (a local Chicago production company) to Geffen Records was a step up in the music world for Urge Overkill, their music had a lot more edge and distinctiveness while with the former. This deterioration of identity further the already skeptical views of many up-and-coming bands about big label companies and their emphasis on promoting a marketable sound.

- Jessica Lim

Urge Overkill plays at Metropolis with Guided By Voices and Thrush Hermit Saturday, Oct. 28.

Bob Wiseman-Accidentally

Acquired Beliefs  
(Grow or Die/WEA)

Better known for producing such artists as Bruce McCulloch and Edie Brickell, Bob Wiseman has unfortunately not accomplished for himself what he has for others. His latest album is a collection of like-sounding songs with redundant, flat drumbeats and a weak guitar that seems to float randomly in and out of the music. Although Wiseman's melodious voice works well with his pop/rock style, he fails to display any versatility. In "Could It Be Said," a harder guitar coupled with strong drum rolls and a slightly distorted background results in a laughable miss for the "alternative" sound. The album slows down with "Two," an attempt at the romantic ballad. Both the lyrics, with lines like "you can start a fire with the twinkle in your eye," and the cutesy, child-like style evoke images of Kermit the Frog singing "The Rainbow Connection" in front of a misty backdrop. The album, however, is not a complete waste. Wiseman is at his best both musically and lyrically as he mixes strong guitar chords and hypnotic vocals in "10 000 Miles" to produce a well-balanced sound. Unfortunately, this song is not indicative of the rest of the album, and we are immediately con-

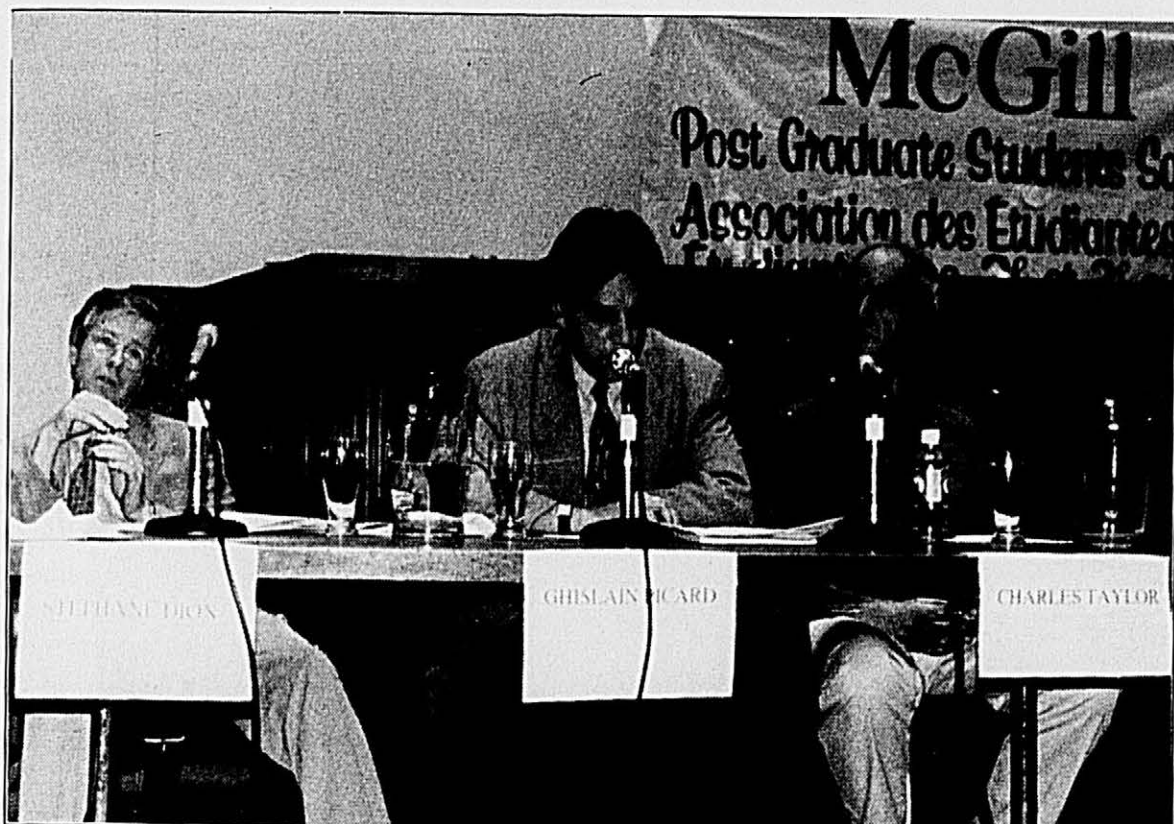
demned to listen to more of his mundane lyrics dealing with overdone themes like "20 years of hash and vodka in the man," and whether or not "the dollar bill note (is) worth cutting your own throat." In Wiseman's cover of Neil Young's "Love is Like a Rose," Wiseman incorporates Young's later style of electric guitar to change the once soft acoustic folk version. It is a poor attempt at bettering the song and should be added to the long list of disappointing covers. The album is at its lowest point with "Ring Ring Ring," where Wiseman uses elements of country and demonstrates, to my dismay, his soprano voice range by hitting notes only dogs can hear. Watch out Mariah Carey. Overall, the album is a great let-down, especially considering his past success in the music industry. Let's hope Bob Wiseman concentrates solely on the album production of other artists in the future.

- Jessica Lim

Bob Wiseman is joined by Conrad Sichler and "JAKE" Thursday, October 20 at Cleo's Jazz Bar, 4062 St. Laurent







by Paul Deep and Zachary Schwartz

#### NO SIDE AT THE MCGILL REFERENDUM DEBATE

With less than a week until Québec decides on the future of Québec within Canada, over 200 people still hadn't had enough of the debate.

They packed the Moot court in McGill's Law building on Tuesday, October 24, to participate in a panel discussion entitled "Independence for Québec: the right thing to do?"

Chaired by Dean of Students

Rosalie Jukier, and organised by the Post Graduate Students' Society of McGill, the debate began with short presentations by each of the six invited panelists.

On the Chair's right were the representatives of the No side: Université de Montréal political and economic analyst Stéphane Dion, First Nations Vice-Chief for Québec and Labrador Ghislain Picard, and McGill Philosophy

professor Charles Taylor.

On the Yes side, sitting to the Chair's left, were Michel Seymour, president of both the Intellectuals for Sovereignty and the Philosophy Society of Québec; author Louis Lefebvre; and LeDevoir columnist Josée Legault.

#### NATIVE SELF-DETERMINATION

## Three Yes, Three No: Battle at the moot court

The rights of the First Nations was a prominent theme throughout the evening. As a panelist on the No side, Picard pointed out that there are many First Nations with many views—some voting Yes, some No, and some undecided. The main issue for most First Nations, he stressed, is land claims.

Picard asked the Yes to explain whether natives would have the same rights of self-determination as Québec is presently seeking.

As one audience member asked, if Québec could vote to secede from Canada, could First Nations vote to secede from Québec?

Legault's answer that the First Nations are "prisoners of constitutional deadlock as much as Québec is" met with little reaction from the audience.

"Don't you think Québec will be more open to constitutional change [than Canada]?" she challenged Picard.

Picard answered that because the First Nations dealt more with

the federal government, he was apprehensive about "blindly following" the Québec government.

#### Québec Superiority?

At the heart of the Yes side's position was their attempt to define and defend the concept of a Québec nation, be it within Canada or as its own country.

Yes panelist Seymour expressed the view that as a founding nation, Québec deserves, but has not been given, a distinct political identity.

"Canada refuses to see itself as a multinational state. They'd rather see themselves as a multicultural nation—a nation made up of immigrants where Quebecers are just one among many other cultural communities which shape the cultural mosaic."

To great applause, one audience member challenged Seymour's position. "What makes you think that you're superior—that you require national recognition above and beyond any other Canadians?"

Yes panelist Legault retorted that superiority has nothing to do with the sovereignist ideology.

"It's not about the word or the idea of superiority," she said, adding that the notion of Québec superiority is a "collective perception" resulting from Québec trying to define itself as distinct rather than superior.

Dion accused the Yes panelists of focusing solely on this issue of national recognition. "There's nothing more dangerous than an idea from somebody who has only one [idea]," he translated from a French philosopher.

#### The Future

One audience member stood up and identified himself as an anglophone who plans to vote Yes. He expressed some concern over the inclusion of non-francophone rights in the constitution of a sovereign Québec.

Answered Seymour, "One has to be very careful in writing down—in the constitution of a sovereign Québec—that these fundamental rights will be respected forever. If that is not written, I would vote No. But I am sure it is going to happen."

Answering a question from the audience concerning the economic repercussions of The Vote, professor Charles Taylor of the No side, warned that both the federal and provincial governments have been holding back on massive spending cuts. Taylor was confident that we should expect these cuts as soon as the votes are in.

He then inadvertently summed up the entire sovereignty debate.

"Whatever you vote, it's going to be terrible next year."

## A TALE OF TWO FUTURES

### McGill reps present different views to the Etats Généraux

by Zachary Schwartz

The commission examining the state of Québec's education system must have a pretty schizophrenic view of McGill students now.

Two independent groups, both claiming to represent McGill students, voiced their concerns to the traveling commission as it finished off its one month tour of the province in Montréal on October 12.

The Commission des Etats Généraux sur l'Éducation have been gathering public input since last May. Established by the Parti Québécois, the commission's most recent round of talks, where students and student organisations were invited to present their views, followed a round of presentations by teachers' unions and other professional associations in August, and earlier talks last May.

The two groups with McGill constituencies were the undergraduate Students' Society of McGill University (SSMU), and the Québec component of the Canadian Federation of Students (CFS), of which McGill's Post-Graduate Students' Society (PGSS) is a member.

Representing the approximately 17 000 undergraduates at McGill, SSMU VP External Nick Benedict, with Chair of the Exter-

nal Planning Committee of Council Andrea Stairs, submitted a nine page document. The submission focused mainly on funding issues, from accessible tuition fees to student aid strategies.

"What do you say to the argument that the Québec government has no more money for education," commissioner Paul Inchauspé asked the SSMU presenters, kicking off twenty minutes of discussion.

Benedict responded that "spending money on education is a... necessary and critical investment in the future."

The Québec component of the CFS similarly submitted a ten page document on behalf of about 9 000 post-graduate students at McGill and Concordia. CFS (Québec) executives from both universities were present for the discussion.

Gilbert Cabana, president of CFS (Québec), commented that there was "surprisingly little grilling on [the CFS's] clear stand on taxes" from the Commission.

Both the CFS (Québec) and SSMU stressed the importance of education to Québec's society as a whole, and agreed that this education should be accessible to all.

According to the CFS (Québec) submission, "the Government of

Québec [should] take measures to encourage access to education for people of all social and economic classes, regardless of their race, marital status, or sexual orientation."

The CFS (Québec) submission emphasised a need for commitment not just to financial accessibility but to diversity of course content as well. The document denounces, for example, any reduction in the number of obligatory CEGEP courses in Humanities and Philosophy.

The SSMU's discussion of accessibility, however, focused primarily on funding. Their document states that "there is a strong consensus among students that we must ensure that our universities are financially accessible."

"We would like to report," the SSMU document adds, "the widespread frustration felt by students about 'incidental fees'... such as 'course material charges' [and] the McGill 'graduation fee'... We call for the Québec government to establish guidelines in this area."

On the future of tuition fee levels, the two student groups presented clearly opposing views to the Commission.

"The CFS (Québec) firmly supports a policy of completely free

post-secondary education... as seen in other countries like Ireland, France, Germany, and Britain," presented Cabana in French, adding that "a fair tax system will be more than sufficient to completely finance our educational system."

The SSMU document spoke against both the abolition of tuition fees and the implementation of blind corporate taxes to support funding for education.

"[W]e do not call for the abolition of tuition fees, provided that they are maintained at a reasonable level and that adequate financial assistance is offered," states the SSMU document.

"[S]tudents will accrue a personal financial benefit from their education and... should be responsible for some of the cost. However... this cannot be done in such a way that negatively affects accessibility," maintains the SSMU document.

Both student groups spoke out against the privatisation of post-secondary education. Commissioner Inchauspé pointed out that SSMU's recommendations were at odds with those of McGill's administration.

"We know," Benedict wearily replied.



# "White Dog" doesn't bite!

McGill thespians' latest

by Tamar Tembeck

Tuesday Night Cafe Theatre's latest production is *White Biting Dog* by Canadian playwright Judith Thompson. Directed by Judi Pearl, the play exposes the dangerous impulses aroused in individuals when their persona inhibits their "true" self.

In a highly confrontational performance, this impressive cast enacts the story of a broken family whose every member is reduced to desperate needs and vulgar frustrations. Cape (Matthew Micari) is a young ex-lawyer who has left his wife. He goes back to living at home after a talking dog interrupts his suicide attempt. His father Glidden (Daniel Maté), unhappily divorced, is afflicted with a torturous disease. Thanks to the white dog, Cape becomes aware that he is alive only to save his father and believes that will redeem him.

In order for Cape to cure Glidden, he must reunite his father with his wife - thus spoke the talking dog. Don't be fooled by the after school special storyline. The plot may sound banal, but it is the characters who make this play.

The first to enter Cape's rather skewed mindframe is Pony (Stanleigh Byrne), a sweet and cheery girl who possesses psychic abilities. Cape's mother, Lomia (Yana Watson), arrives next with her boyfriend (Christopher Johannsen), seeking shelter from a fire that has just destroyed their home. Cape's interactions with these characters reveal the extent of the strange duality within him that causes him to direct random and bitter insults to the people he loves.

The fact that Cape's psychological disease becomes parasitic, feeding on and transforming everyone around him for

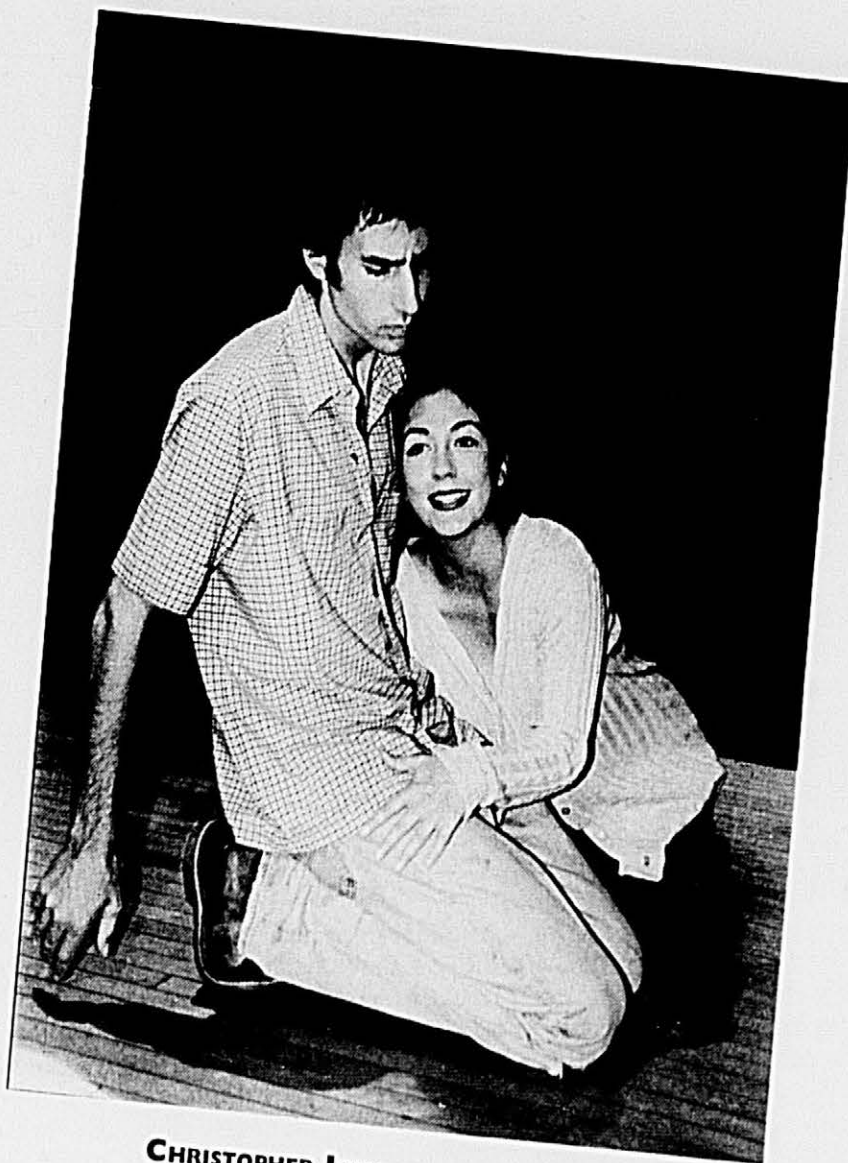
the worse, jars the audience. We are urged to wonder whether or not theirs is merely an external transformation caused by Cape, or whether the bitterness and sadistic desires surfacing in the characters had existed before. The play further suggests, quite directly, that these impulses could arise within anyone.

In order to convey the "this could be you" attitude, Pearl has her actors direct many lines straight out to the audience, consciously and confidently fixing their gaze onto audience members' eyes. The minimalist set and functional light design contribute to placing the focus strictly on the words and characters.

The theme of the dangers of duplicity, of the perils caused by too thick a social mask, is exploited in this production so as to provoke the audience. It is true that a confronted audience is more likely to think seriously about what occurs on stage. It is unfortunate, however, that this play became too intimidating at times and sometimes pushes its audience away. Perhaps if the tension had not been at such a consistently high level and if the director had allowed for a breather, so to speak, then the provocation might have been more effective.

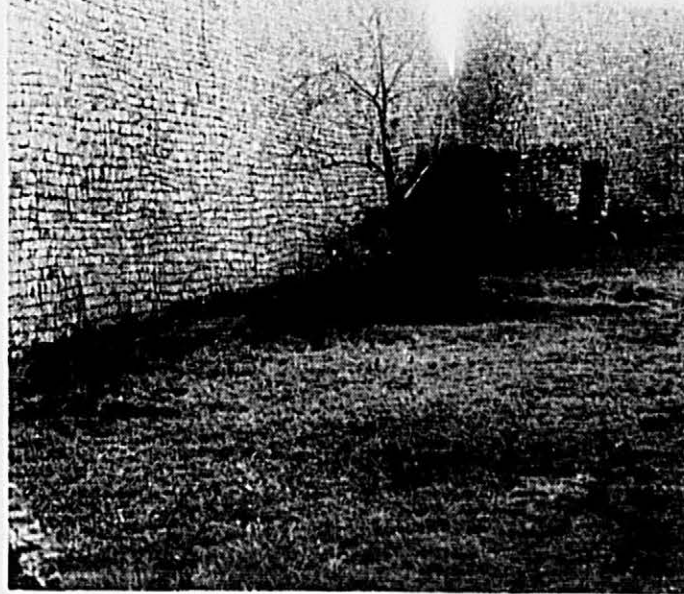
The above criticism is minor in relation to the excellent work put in by the actors. The story, quirky as it may be, is both disturbing and exciting. The threat of being confronted should not deter audiences from seeing the show. On the contrary, healthy shake-ups of the status quo are always worth paying attention to.

Don't miss *White Biting Dog* at Morrice Hall October 26 to 28, 8:00pm, \$7/\$5.



CHRISTOPHER JOHANNSEN AND YANA WATSON AS PASCAL AND LOMIA

off the darkroom floor



by Sarah Johnson



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Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9400-14th St. Deadline is 14h00, two working days prior to publication.) **McGill Students & Staff** (with valid ID): \$4.55 per day, 3 or more consecutive days, \$4.00 per day. **General Public:** \$5.70 per day, or \$4.85 per day for 3 or more consecutive days. Extra charges may apply, and prices do not include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will reappear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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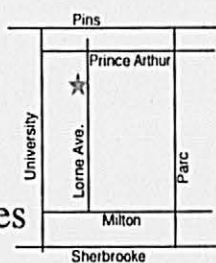
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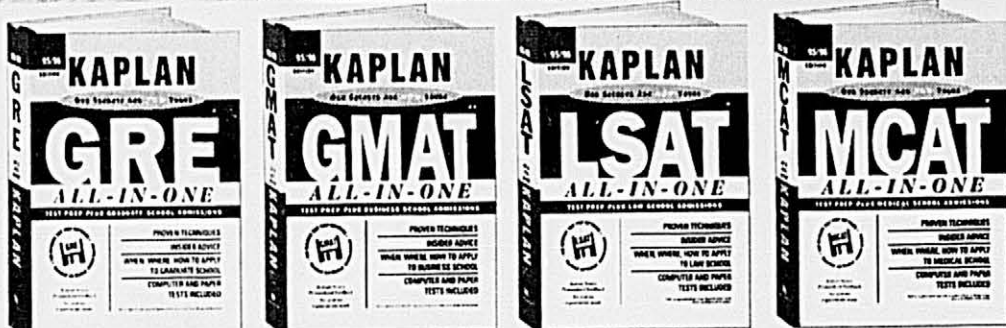
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